



The Gramophone Shop, Inc.

Record Supplement

for

September, 1942

EIGHTEEN EAST FORTY-EIGHTH STREET
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NEW YORK CITY

CODE SYMBOLS

Used in identifying the make of records reviewed and listed in The Gramophone Shop Record Supplement

AS	L'Anthologie Sonore	MC	Musicraft
BAM	La Boite à Musique	NMR	New Music Recordings
BN	Blue Note	OL	L'Oiseau Lyre
C	Columbia (CM, Masterworks Set)	P	Parlophone
D	Decca	PAR	Paraclete
FRM	Friends of Recorded Music	PAT	Pathé
G	Gramophone (H.M.V.)	PD	Polydor
GSV	Gramophone Shop "Varieties"	T	Telefunken
GT	Gamut	TI	Timely
K	Keynote	TC	Technichord
LUM	Lumen	V	Victor (VM, Masterpiece Set)

We prepay the transportation charges on orders for \$25.00 or more of records.

Prices quoted are subject to change at Manufacturer's Direction.

† — Sets marked † may be obtained on special order for automatic operation.

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James Joyce — La Boite a Musique — L'Oiseau-Lyre — National Gramophonic So-
ciety — Telefunken.

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Vol. V

Record Supplement for September, 1942

No. 9

BACH (JOHANN SEBASTIAN)

BACH: Forty-Eight Preludes and Fugues ("Das wohltemperirte Klavier")—Vols. I (Nos. 1-12), II (Nos. 13-24) and II (Nos. 25-34). Edwin Fischer (piano). Three imported Sets, each containing seven 12" records; price \$18.38 per volume.

We relist the three epoch-making HMV sets of the *Well-Tempered Clavichord* at this time because Volumes I and II have been discontinued, and will be unavailable after the present small supply is exhausted. Edwin Fischer's definitive performance, immaculate HMV recording, and exhaustive notes by Cecil Gray combine to make these sets towering masterpieces of the gramphonic repertoire. The remainder of the renowned "48" are available on Victor pressings, also played by Edwin Fischer, in two Sets—VM-334† and VM-447†, the latter also containing Wanda Landowska's remarkable performance of the *English Suite No. 2, A minor*, on the harpsichord. Everyone who is seriously collecting a record library should take the opportunity of obtaining, while they last, the first two volumes of this series. The entire set of five volumes is, in fact, a record library, in itself good for many days and years of rapt listening.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: *Andenken & Der Wachtelschlag*. Heinrich Schlusnus (baritone) and Sebastian Peschko (piano). 12" imported record No. D-LY6158; price \$1.32.

Beethoven composed *Der Wachtelschlag* in 1799, *Andenken* in 1809 or 1810. Although critical consensus has decided that he was not as great a vocal as an instrumental composer, several of his songs and concert arias—the two on this fine record among them—are fragments of the great Beethoven. Needless to say, Schlusnus' magnificent baritone is used wisely and to full advantage in songs of this type, songs requiring not only beautiful singing, but insight into the ligature between text and music. While the supply of this imported record lasts, we particularly recommend it to connoisseurs of singing and to lovers of Beethoven.

This may be the place to say a few words about records manufactured in axis countries or sung by nationals—loyal or otherwise—of those countries. No funds of any sort are being paid from the United States to such companies or such artists at this time. Our government is urging that we use up and take full advantage of all objects manufactured in Germany, Japan, Italy, etc., that are already here, thus conserving materials and making wise use of current supplies. No one, therefore, need have the slightest hesitation in purchasing records by German or Italian orchestras or individual artists, or records that were manufactured in Germany or Italy. No benefit of a financial sort that they did not have before we entered the war will accrue to those countries so long as the war endures. It would be folly, under these conditions, not to enjoy to the full such records as this one by Schlusnus, the fine presentations of the Berlin Philharmonic, and many of the remaining Telefunken and other discs. No question of patriotism arises.

MAGGIE TEYTE ON RECORDS

At Philadelphia, on November 4, 1911, a new soprano sang Cherubino in a Philadelphia-Chicago Opera Company performance of *Le Nozze di Figaro*. She had an exceptionally pure and well-inflected voice, and had come to the United States trailing a briefly established European situation. She was English, and her name was Maggie Teyte. She had studied with Jean de Reszke. Her debut role — at Monte Carlo in 1907, when she was only eighteen — had been in a Mozart opera also — Zerlina in *Don Giovanni* — but she was chiefly recommended as a surpassing interpreter of French music, both operatic and non-operatic. Her *Mélisande* challenged Mary Garden's. New York heard her, in recital, for the first time on November 16, 1911. For three years, she sang leading roles with the Chicago-Philadelphia company. Then, for a while, she was with the Boston Opera Company. Many cities in the United States listened with admiration to her purely produced voice, and paid tribute to the intelligence and scope of her artistry.

Then, from the American point of view, there was a long hiatus, lasting the better part of twenty years. Occasionally travelers returning from England and the Continent reported with somehow unbelieving belief that they had heard Maggie Teyte, and that she had sung French songs, opera, and even operetta and musical comedy, magnificently. A record or two of her voice appeared from time to time, but, curiously, almost nothing in French. There were "Deep in my heart, dear," from *The Student Prince*, and "What is done you never can undo," from *The Lilac Domino* (D-M425). There were "Carefree" and "Sweet Mistress Prue" from *Sir Roger de Coverley* (D-M430). There was a Dvorák double, sung in English — *Songs My Mother Taught Me* and an arrangement of the *Humoresque No. 7*, called *Christina's Lament* (D-M444). There was even some Noel Coward — "I'll follow my secret heart" and "Nevermore" from *Conversation Piece* (D-F3919).

Not much of the wonder felt by connoisseurs who heard Maggie Teyte was to be shared while listening to those early records. She sang well, there was no doubt of that. But so did numbers of other sopranos. Nor was a listener's reaction to her recorded voice likely to be much changed by a coupling of "Tu n'est pas beau" from Offenbach's *La Périchole* with "Petite Dinde, ah! quel outrage!" and "Ma foi! pour venir de Provence," both from Messager's *Véronique* (D-29008), or a poorly accompanied and scratchily recorded coupling of Hahn's "Si mes vers" and Fauré's *Après une rêve* (D-F40300).

Scarcely anyone who had not heard Maggie Teyte in person in the years after the First World War was prepared for the electrifying records of more than a dozen of Debussy's greatest songs that she made with Alfred Cortot at the piano, and that culminated in the appearance here of Victor's album M-322. To many, it seemed that the great style of French singing had been mysteriously reborn overnight — they had lost track of the steps by which, for a quarter of a century, this enduringly young woman had been refining her art, for ten years of that time (1922-32) in virtual retirement from public life. To listen to this set* was to hear the

*The album contains the *Fêtes galantes* — *En sourdine*, *Clair de lune*, and *Fantoches*; the second series of *Fêtes galantes* — *Les Ingénus*, *Le Faune*, and *Colloque sentimental*; *Le Promenoir des deux amants* — "Auprès de cette grotte sombre," "Crois mon conseil," and "Je tremble en voyant ton visage"; *Ballade des femmes de Paris* (from *Trois Ballades de Villon*); the *Chansons de Bilitis* — *La Flûte de Pan*, *La Chevelure*, and *Le Tombeau des naïades*, and *De Grève* (from *Proses lyriques*).

special spirit of the French song (a far cry from that of the German lied) beautifully and effortlessly recreated. Singers, conductors, record-collectors, garden-variety music-lovers, students—all listened to Maggie Teyte's Debussy with awe and something like reverence. It was evident that she was not merely another good soprano: she was one of the living elect.

A few years later, THE GRAMOPHONE SHOP issued in the United States the *Song Recital* by Maggie Teyte. This remarkable album contains two Berlioz songs (*L'Absence* and *Le Spectre de la rose*) and two Duparc songs (*Phidylé* and *L'Invitation au voyage*) with accompaniments by the London Philharmonic Orchestra, conducted by Leslie Heward, and four Debussy songs (*Le Jet d'eau* from *Cinq Poèmes de Baudelaire*, and three of the *Proses lyriques* — *De Rêve*, *De Fleurs*, and *De Soir*) with piano accompaniment by Gerald Moore, since widely considered the foremost living accompanist. The passage of time, far from telling on Miss Teyte's perfectly produced and modulated voice, had mellowed it, made it an instrument as dependable and as well handled as Casals' cello or Gieseking's piano. Now, more than twenty years after Debussy's death, Americans were enabled to appreciate his admiration of Maggie Teyte. They could only think that the unhappy Berlioz and the ill-fated Duparc, had it been possible for them to hear her, would have shared his enthusiasm.

Today, Maggie Teyte is firmly established as a fixed star of the gramophonic sky. A new recording by her — and in bombed Britain she is slowly lengthening her list — means a gala day to thousands of her admirers. In the spring of this year, Victor brought out an album, *French Art Songs*, VM-895, in which (with the miraculous Gerald Moore once more at the piano) Maggie Teyte gives us a superlative re-recording of *Après une rêve* and "Si mes vers," adding Paladilhe's *Psyché*, Duparc's *Chanson triste*, and Hahn's *Offrande* and *L'Heure exquise*.

In addition to the three albums, there is now a brief list of recent Maggie Teyte singles, all with Gerald Moore accompaniment:

Purcell: *Nymphs and Shepherds* and *Fairest Isle, of All Isles Excelling* — G-DA1790

Oft in the Still Night and Comin' Thro' the Rye — G-DA1804

Quilter: *Now Sleeps the Crimson Petal* and Elgar: *Pleading* — G-DA1807

Martini: *Plaisir d'amour* and Fauré: *Dans les ruines d'une abbaye* — G-DA1810

Fauré: *Soir* and *Les Roses d'Ispahan* — G-DA1819

Duparc: *Extase* and Szulc: *Clair de lune* — G-DB5937

The singular effortlessness of Maggie Teyte's voice production, the wholly incredible clarity of her tones, and the variable beauty of her interpretations are breathtaking as caught in modern recording. In the midst of so much mediocrity, and of some things that are merely good, it is a musical pleasure of the highest to come upon the unique and magic art of Maggie Teyte.

1 1 1

BEETHOVEN: Quartet No. 8, E minor ("Rasoumovsky No. 2"), Opus 59, No. 2. Coolidge Quartet. Four 12" records (8 sides), in Set VM-919†; price complete with album \$4.72.

The Second "Rasoumovsky" Quartet is of particular interest to lovers of chamber music, and to music students in general, for several reasons. The melody out of which the trio of the scherzo is built is the one used by Mussorgsky for the tremendous chorus in the opening act of *Boris Godunov*. The entire quartet, the scherzo excepted, is built on structural schemes usually reserved by classical composers for first movements. There are other reasons. Most music-lovers, nevertheless, enjoy the quartet because, without being Beethoven at his greatest, it is music of profound beauty and significance.

Several recordings of the "Rasoumovsky No. 2" are available (though not, in these days, always in stock). There is an elderly set by the Lener Quartet (CM-50), superbly played, but not current as to recording. There is a superlative recording by the Budapest Quartet (VM-340, issued in 1937). There is an excellent version by the Calvet Quartet, especially to be recommended for its flawless surfaces (T-E2595/98). In the new Victor set, the Coolidge Quartet plays earnestly and intelligently. What is lacking in their playing is the one quality that cannot be named, the quality that makes the difference between good performance and great performance. They have been given subtly adjusted recording, and the results are not open to positive criticism. Negative criticism must insist, however, that the playing lacks the mysterious electricity with which the four men of the Budapest Quartet, for example, galvanize every work they perform.

BIZET: *L'Arlésienne* Suite No. 2 (Farandole only); see Vaughan Williams: London Symphony.

BRAHMS (JOHANNES)

BRAHMS: *Ein Deutsches Requiem—Ihr habt non Traurigkeit*. Hildegard Erdmann (soprano), with chorus and orchestra, conducted by Bruno Seidler-Winkler. 12" imported record No. G-C3107; price \$2.10.

Lacking a complete recording of the Brahms *Requiem*, its admirers must be satisfied with those recorded excerpts from it that approach its true spirit. One of the best of these is this superb HMV recording of the soprano solo with choral support, "Ye that now are sorrowful." Hilde-

gard Erdmann carries the solo part with great distinction. The tempo, so often pulled out of shape in this passage, is right, and the recording is up to the very highest HMV standard. The entire *Requiem* done in this spirit would be a major event in recording history. We can be properly grateful, however, for this great excerpt as performed on this single record.

BRAHMS-JOACHIM: Hungarian Dance No. 5, see Collections: Josef Szigeti in Gypsy Melodies.

CHOPIN (FREDERIC-FRANCOIS)

CHOPIN: Concerto No. 1, E minor, for piano and orchestra. Edward Kilenyi (piano), with the Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Four 12" records (8 sides) in Set CM-515†; price complete with album \$4.72.

The Chopin *First Piano Concerto* has been recorded numerous times. Pianists who have played the solo part on records include Moriz Rosenthal, Alexander Brailovsky, and Arthur Rubinstein. Only the Rubinstein version is currently to be had. It was recorded not quite five years ago, and is a prime example of proper Chopin playing. The orchestral accompaniment supplied by the London Symphony Orchestra, conducted by John Barbirolli, did as much as Chopin's poverty-stricken orchestration permits. The album—VM-418†—has long been considered one of the best concerto recordings on the lists. It shows no wear and tear of age when compared with more recently manufactured records.

To discuss Chopin's inability to compose a true piano concerto is now idle. The two piano potpourris with orchestral accompaniment that he chose to call concertos are filled with his own brand of darkling, insinuating melody and harmony, and the results have pleased audiences everywhere, always. In the new Columbia set, Edward Kilenyi shows himself in command of a style entirely appropriate to Chopin. Mitropoulos conducts his men through the thin pages allotted to the orchestra with less than the usual amount of wayward tempos and jerky agogic changes. The records body forth the music adequately, and at times with true distinction. The recording, however, is not so clear as that on the Victor set. For that reason, and because Rubinstein and Barbirolli were in top form when recording VM-418†, the older set remains substantially unchallenged. Both, however, should be heard before a selection is made.

COUPERIN (FRANCOIS)

COUPERIN: *Venite exultemus Domino* (motet). Erika Rokyta (soprano) and Germaine Cernay (mezzo-soprano), with Paul Brunold (organ). 12" imported record No. OL-49; price \$2.75.

This unusual record presents a motet by François Couperin *le grand* sung in authentic style. The recording is superior, the voices adequate. The reverse side contains a brief lecture (in French) on the religious music of Couperin, by Paul Brunold. This should be of particular interest to students of church music in general, and of Couperin and the French eighteenth century in particular.

DONOVAN (RICHARD)

DONOVAN: *On Her Dancing & Farra Diddle Dino*. Grace Donovan (soprano) with string quartet. Suite for Piano. Edwin Gershefski (piano). 12" record No. NMR-1114; price \$1.57.

Interesting examples of experimental music by a member of the older American school of modernists are the selections on this record. Richard Frank Donovan (b. 1891) has been on the faculty of the Yale School of Music. The compositions here given are well performed and recorded adequately.

DOONER (ALBERT J.)

DOONER: *Missa Cor Jesu Sacratissimum—Ave Regina, Agnus Dei, Sanctus and Benedictus*. St. Francis de Sales Men & Boys Choir of Philadelphia, directed by Albert J. Dooner. 10" record No. NCSRS-1052-3; price \$1.05.

This record contains sections of a Mass composed by the organist and choirmaster who conducts it. The recording is clear, but the surfaces tend to give off a swishing whisper. The record is issued by National Catholic Sound Recordings Specialist.

DUPARC: *Phidylé*, see Collections: A Grace Moore Program

DVORAK: *Slavonic Dances No. 1, G minor, and No. 2, E minor*, see Collections: Josef Szigeti in Gypsy Melodies.

FRANCK (CESAR)

FRANCK: *Symphony in D minor*. Lamoureux Orchestra of Paris, conducted by Albert Wolff. Four 12" imported records No. D-CA8128/31; price \$5.28.

This Decca-Polydor pressing of the Franck *Symphony* is of peculiar interest because the interpretation, by Albert Wolff, differs materially from the ones to which Americans have been accustomed. The points of difference are better heard than described, but they add up to a spirit recognizably Gallic. The recording is good and full-bodied. No one, perhaps, would want to call this the definitive version, though it is unquestionably closer to the general spirit of Franck and his era than many virtuoso readings. We relist it at this time because we have a few sets remaining in stock, and wish to call it to the attention of Franck enthusiasts.

GRIEG (EDVARD HAGERUP)

GRIEG: *Peer Gynt Suite No. 2, Opus 55*. Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. Two 12" records (4 sides), in Set VM-902; price complete with album \$2.62.

The less hackneyed of the two suites Grieg arranged from his incidental music to Ibsen's *Peer Gynt* contains the following numbers: *Ingrid's Lament*, *Arabian Dance*, *Return of Peer Gynt*, and *Solvejg's Cradle Song*—the last an orchestral arrangement of the aria sung by the faithful Solvejg after Peer Gynt dies. It is superb program music, related with genius to the wild poetry of Ibsen's symbolic drama. Mr. Sevitzky and his men play it well, and it has been as well recorded as the limitations of an apparently unsuitable hall or recording studio permit. Other recordings of the *Suite* as a whole might be preferable to this one had they had the advantages of recent recording. As matters stand, this is undoubtedly the first choice among those available.

HAHN: *Si mes vers*, see Collections: A Grace Moore Program

HALVORSEN, see **HANDEL:** *Passacaglia*

HANDEL (GEORGE FRIDERIC)

HANDEL: *Passacaglia*, from Harpsichord Suite No. 7, G minor, arranged for violin and viola by Johan Halvorsen. Jascha Heifetz (violin) and William Primrose (viola). 12" record No. V-11-8151; price \$1.05.

The performance of this beautiful music by Heifetz and Primrose is virtuoso playing of the very best sort. Their instruments blend perfectly, and no slightest shade of meaning is overlooked. Were this second-rate music, it would still be worth hearing. As it happens, it is first-rate music. Handel's harpsichord pieces as written down are said to have been the merest outlines of what he actually played. No objection can possibly be raised to arranging and transcribing them, so long as the original spirit of the music is preserved. Johan Halvorsen, a Norwegian composer and violinist who died in 1935, has preserved it intact, and at the same time has fitted it remarkably to string techniques without overusing that usual dodge of transcribers from keyboard pieces, the pizzicato. Any passable addition to the Handel discography is more than welcome. This one is trebly welcome, for it is excellently achieved in every way. Hear it by all means.

HAYDN (FRANZ JOSEF)

HAYDN: *Divertimento*, arranged by Piatigorsky. Gregor Piatigorsky (cello) and Valentin Pavlovsky (piano). 12" record No. C-11830-D; price \$1.05.

Exceedingly attractive music gives Mr. Piatigorsky an opportunity to demonstrate exquisite cello playing on this record. An unidentified Haydn *Divertimento*, arranged by the cellist for cello and piano, has all the melodic vitality and rhythmic invention that have increased Haydn's stature year by year since his death. Not having the original scoring at hand, it is impossible to say how faithful the transcription may be. In itself, however, it is expertly composed for cello and piano. The well-combined tones of the two instruments have been faithfully and clearly recorded. Altogether, this is a delightful excursion off the well-trodden paths of music arranged for the big brother of the violin.

HEUBERGER (RICHARD)

HEUBERGER: *Der Opernball—Overture*. Berlin Philharmonic Orchestra, conducted by Erich Kleiber. 12" imported record No. T-SK1195; price \$2.62.

Richard Franz Josef Heuberger (1850-1914) was an important figure in Viennese and South German musical circles in the late years of the nineteenth century. He was critic, pedagogue, and conductor as well as composer. Although his works include serious operas, ballets, and pieces for orchestra, he remains known chiefly for his operettas. Of these, *Der Opernball* (1898) is one of the best. In this

spirited and excellently recorded performance of the overture to *Der Opernball*, much of the gay freshness that endeared the operetta to Heuberger's contemporaries survives. It is a prime example of light music played with the care and artistry too often reserved exclusively for more pretentious music.

HUBAY: "Hungarian Rhapsody," see Collections: Josef Szigeti in Gypsy Melodies.

KODALY-SZIGETI: *Intermezzo* from *Hary Janos*, see Collections: Josef Szigeti in Gypsy Melodies.

MASSNET: *Hérodiade—Il est doux & Manon — Adieu, notre petite table* and *Gavotte*, see Collections: A Grace Moore Program

MENDELSSOHN-BARTHOLDY (Felix)

MENDELSSOHN: *Auf Flügeln des Gesanges & Morgengruss*. Lotte Lehmann (soprano, in German) and Paul Ulanowsky (piano). 10" record No. C-1734-D; price 79c.

Morgengruss (*Morning Greeting*), which is the second of the six songs in Mendelssohn's Opus 47 (1839), does not seem to have been recorded before. The text is a poem by Heine. It is a diminutive song of intimate character. Mme Lehmann sings it with loving artistry, producing that faint aroma of charm which is the hallmark of Mendelssohn's minor works. The quiet nature of the vocal part perfectly suits Mme. Lehmann's present vocal estate. In *Auf Flügeln des Gesanges*, however—which she recorded with orchestra years ago (D-25806)—the ineluctable warning that voices do not endure whole forever is almost too clear. It is Mme Lehmann's own earlier version of the same song that displays what has happened to one of the most beautiful—though not always best used—voices of our time. Yet, the mastery of interpretation is certain enough to make the listener overlook the lack of freshness. At any rate, here are two Mendelssohn songs expertly sung and well recorded.

MOZART (WOLFGANG AMADEUS)

Mozart Arias Sung by Lily Pons. Lily Pons (soprano), with orchestra conducted by Bruno Walter. Three 10" records (6 sides) in Set CM-518†; price complete with album \$2.88.

This set was not received before our press deadline. It contains one of the arias of the Queen of the Night from *Die Zauberflöte*; *Voi che sapete* from *Le Nozze di Figaro*; *Ach, ich liebe* and Blondine's Aria from *Die Entführung aus dem Serail*, and the *Alleluia* from the motet *Exultate et jubilate*. To be reviewed in the October SUPPLEMENT.

MUSSORGSKY (MODEST PETROVICH)

MUSSORGSKY: Boris Godunov—Love Music, Act III & SHOSTAKOVICH: The Age of Gold—Polka. National Symphony Orchestra, conducted by Hans Kindler. 12" record No. V-11-8239; price \$1.05.

Hans Kindler has arranged music from the love scene in Act III of *Boris Godunov* for orchestra alone. It is music of large gesture, rich harmonization, and lush melody, and as played here should rival some of the Stokowski arrangements in popularity. How far it is from the music as performed in the Rimsky-Korsakov version — not to mention the original version as composed by Mussorgsky — only a leisurely student could discover. The result is interesting music, and will cause no harm so long as no one judges Mussorgsky by it. The reverse side of the record contains the slickly clever and self-consciously sarcastic polka from Shostakovich's ballet, *The Age of Gold*. Both are good recordings of the National Symphony at its best.

MUSSORGSKY: Khovanchina—All is Quiet in the Camp, see SHOSTAKOVICH: *The United Nations*.

PALADILHE: Psyché, see Collections: *A Grace Moore Program*

ROBINSON (EARL) & WHITE (WILLIAM C.)

ROBINSON & WHITE: "In the folded and quiet yesterdays," from "The People, Yes." Michael Loring, with the American Peoples' Chorus, conducted by Horace Grennell. 12" record No. K-1001; price \$1.05.

Earl Robinson, composer of *Ballad for Americans*, has been at work on a setting of Carl Sandburg's well-known book, *The People, Yes*. This record contains part of that setting. It is alternately spoken and sung, both by single voice and by chorus. Its value derives chiefly from the text, as the music is simplified in the direction of banality. The recording is adequate.

SCHUBERT (FRANZ PETER)

SCHUBERT: Symphony No. 8, B minor ("Unfinished"). Berlin Philharmonic Orchestra, conducted by Alois Melichar. Four 10" imported records (8 sides) Nos. D-DE7047/50; price \$3.16.

We relist at this time, because we have a small stock on hand, the finely recorded Decca-Polydor version of the "Unfinished" Symphony in which Melichar conducts the Berlin Philharmonic. It is a forthright, sensitive interpretation transferred to discs of admirable smoothness and clarity. Anyone considering the purchase of a set of this enduring favorite should certainly weigh this version, if only for the expertness of the recording.

SHOSTAKOVICH (DMITRI)

SHOSTAKOVICH: The Age of Gold—Polka, see MUSSORGSKY: *Boris Godunov—Love Music*.

SHOSTAKOVICH: The United Nations and MUSSORGSKY: Khovanchina — All is Quiet in the Camp, Act III. Igor Gorin (baritone, in English), with the Victor Symphony Orchestra, conducted by Charles O'Connell. 12" record No. V-11-8250; price \$1.05.

Igor Gorin has a magnificent baritone voice, and sings both the selections on this record with staunch conviction. Unfortunately, the Shostakovich song is dreadfully banal and the aria from *Khovanchina* is sung in English, a language whose stresses and accents utterly distort the music. The lyrics are both conceived as anti-axis propaganda, which, though a strong arm of the greatest of contemporary causes, has not to date had anything to do with good music. Talent is no less wasted when wasted in a noble cause. To call this record great because it expresses ideas commonly agreed on is to indulge in loose thinking and bad criticism.

SIBELIUS (JAN)

SIBELIUS: Symphony No. 5, E flat & JARNEFELT: Praeludium. Cleveland Orchestra, conducted by Artur Rodzinski. Four 12" records (8 sides) in Set CM-514†; price complete with album \$4.72.

Columbia, presenting its first recording of the popular *Symphony No. 5* of Sibelius, has wisely chosen Dr. Rodzinski and the Cleveland Orchestra to perform it. The conductor has a particular affinity for the works of Sibelius, and conducts them with full understanding of their formal

idiosyncrasies and highly individual orchestral coloring. It has come to be considered smart in some quarters to deny Sibelius so much as a shred of talent—this probably as a reaction to the period when his admirers were ranking him with (if not a little above) Beethoven. Calmer reasoning, bolstered by careful listening to his best works (and avoidance of his worst), is likely to find him the most distinguished symphonist of the twentieth century and a composer in durable materials.

The first recording of the *Fifth Symphony*, conducted by Sibelius' late friend and countryman, Robert Kajanus (in VM-333), is no longer available. The only other recording is the magnificent one by the Boston Symphony Orchestra, conducted by Koussevitzky (in VM-474†). Choice between it and the new Columbia set is difficult. Perhaps the Boston strings may tip the balance for some listeners, but the Cleveland Orchestra, too, has unique virtues. What may decide the purchaser is the fact that with the Victor set he will get three record sides of *Pohjola's Daughter* (VM-474† consists of 5 12" records), while in the Columbia set (4 12" records) he gets only one odd side, a whizzing virtuoso rendition of the familiar *Praeludium* by Sibelius' brother-in-law, Armas Järnefelt. The Columbia engineers have given Dr. Rodzinski recording that is beyond criticism. The only obvious way in which these records could be improved would require American record manufacturers to adopt the record materials and surfaces used by the best European companies.

STRAUSS (JOHANN 2nd)

STRAUSS: *Marches*. Boston "Pops" Orchestra, conducted by Arthur Fiedler. Two 10" records (4 sides) in Set V-EM-1; price complete with envelope \$1.57.

This set contains four Johann Strauss marches: *Persian March*, Opus 289; *Egyptian March*, Opus 335; *Indigo March*, Opus 349, and *March from Die Zigeunerbaron*. All are amusing and spirited trifles. They are noisily and blatantly recorded, and the users of any but the most powerful reproducing machines — and they only at full blast in large rooms — are warned to be on the lookout for blasting. Victor has presented them in a paper envelope, for which (luckily, as it is exceedingly ugly) there is no charge. Addicts of any and all Straussiana will surely want these records, but others are likely to find them overpowering.

STRAUSS (RICHARD)

STRAUSS: *Don Juan*, Opus 20. National Symphony Orchestra, conducted by Hans Kindler. Two 12" records (4 sides), in Set VM-914†; price complete with album \$2.62.

It is exactly five years since Victor issued domestically the recording of *Don Juan* by the London Philharmonic Orchestra, conducted by Fritz Busch (VM-351†). Since then, Columbia has issued the work as played by the Pittsburgh Symphony Orchestra, conducted by Fritz Reiner (CM-X190†). There is still (when you are lucky enough to find it) the Decca-Polydor recording, with Strauss himself conducting the Berlin State Opera Orchestra (D-CA8126/7). Now, in the midst of a much-publicized scarcity of the basic materials for manufacturing records, Victor presents another set, a not particularly distinguished reading of the score by Hans Kindler and the National Symphony Orchestra. On no count is this set superior to VM-351†. The reasons for its appearance are, as is the case with many recent issues, obscure. Good routine performance and adequate recording are clearly not enough to recommend it above Fritz Busch's broader, more impressive version or the more electric and kinetic reading of Fritz Reiner.

TAYLOR (JOSEPH DEEMS)

TAYLOR: *Through the Looking Glass—Dedication*, transcribed for organ by Charles Courboin. Charles Courboin, playing the Organ of the American Academy of Arts and Letters (New York). 10" record No. V-10-1007; price 79c.

As originally composed for orchestra, Deems Taylor's suite, *Through the Looking Glass*, had a certain fragile, secondhand charm. As transcribed for organ it has none whatever, and is merely boring. Dr. Courboin, who made the transcription, performs it adequately, and it has received recording so excellent that it should have been saved for worthier music.

TCHAIKOVSKY (PIOTR ILYICH)

TCHAIKOVSKY: *Nutcracker Suite*, Opus 71a. Philadelphia Orchestra, conducted by Eugene Ormandy. Three 12" records (6 sides) in Set VM-915†; price complete with album \$3.67.

This set was not received before our press deadline. To be reviewed in the October SUPPLEMENT.

TCHAIKOVSKY: Suite No. 3, G, for full orchestra—Theme and Variations only. Philharmonic-Symphony Orchestra of New York, conducted by John Barbirolli. Two 12" records (4 sides) in Set CM-X226†; price complete with album \$2.62.

In the long interval between his *Fourth Symphony* (1877) and his *Fifth Symphony* (1888), Tchaikovsky composed four suites for full symphony orchestra. Of these, the *Third* has always been the most popular, and its fame has, of late years, depended almost entirely on its final movement. It is this finale, a theme and twelve variations, that has now been recorded domestically—the European recordings being no longer obtainable. The theme was original with Tchaikovsky, and is unmistakably shaped by his personality. To the dozen variations, he brought his towering orchestral mastery, producing a set of variations that for ingenuity and real variety rival the *Haydn Variations* of Brahms. Mr. Barbirolli has conducted this wholly engaging music with great verve and care, not driving his orchestra in the Toscanini-like manner he sometimes adopts. The outcome is a set of recordings so attractive that we can regret the decision to record only the finale of the work, rather than the entire *Suite*. It remains a mystery, this refusal to record several highly seductive works by Tchaikovsky, who year after year is a best-seller. When will we get the four *Suites* complete, the *First Symphony*, the *Second Piano Concerto*, the *Manfred Symphony*? Any one of them would surely please record-buyers more—and make more money for the recording company—than a twenty-seventh recording of Beethoven's *Fifth Symphony* or one more version of the *Walkürenritt*.

VAUGHAN WILLIAMS (RALPH)

VAUGHAN WILLIAMS: London Symphony & BIZET: *L'Arlésienne* Suite No. 2 (Farandole only). Cincinnati Symphony Orchestra, conducted by Eugene Goossens. Five 12" records (10 sides) in Set VM-916†; price complete with album \$5.77.

In the years immediately preceding the First World War, Vaughan Williams composed his *London Symphony*, and it was presented at a concert conducted by Geoffrey Toye. Dissatisfied with the work, the composer twice revised it. The third and—apparently—definitive version was not heard until after the war, when Albert Coates conducted it in London on May 4, 1920. It is this version that has now been given a thoroughly sympathetic reading by Goossens, truly excellent performance by the

Cincinnati Symphony Orchestra, and sensitive recording by Victor. As the only other recording (Queen's Hall Orchestra, conducted by Sir Henry J. Wood, D-25618/22) is no longer available, and, though good, now shows signs of age, VM-916† is an entirely welcome event.

The *London Symphony* is a large, impressive, and varied work, one of the prime products of twentieth-century English music. In certain obvious aspects, it is program music of the simplest sort. Over all, however, it is a song of understanding and praise for the sprawling, teeming metropolis Vaughan Williams knew well enough to love and hate in the right proportions. It consists of four movements: *lento-allegro risoluto*; *lento*; *scherzo-allegro vivace*, and *andante con moto*. The test of its musical worth is that it would be rewarding and durable music if it had no title and no extramusical connotations. With title and in the light of present-day events in London, it is something more than that. To hear it played and recorded as well as it has been in this set is to experience a powerful reaction simultaneously in several different parts of consciousness. Victor is certainly to be congratulated on a timely and much-needed addition to current lists. The odd side is taken up by a vivacious and subtly modulated reading of the familiar *Farandole* from the *Second Suite* Bizet compounded from his incidental music to Daudet's *L'Arlésienne*.

WAGNER (RICHARD)

WAGNER: Stegfried-Waldweben (Forest Murmurs). Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. 12" record No. C-11831D; price \$1.05.

That able Wagnerian, Fritz Reiner, has now recorded an excellently shaded version of the concert arrangement (voices omitted) of the *Waldweben*. The Pittsburgh Symphony sounds first-rate. The recording is entirely adequate.

WEBER (CARL MARIA VON)

WEBER: Oberon—Von Jugend auf in dem Kampffeld' (Hun's aria). Helge Roswaenge (tenor), with members of the Berlin State Opera Orchestra, conducted by Bruno Seidler-Winkler. 10" imported record No. G-DA4416; price \$2.10.

Like every excerpt from *Oberon*, this one rouses the desire to hear the opera entire and properly performed. It distills the very essence of the romantic Weber. Also, it is an extremely difficult aria to sing, having an extraordinarily

wide tessitura with emphasis on very high notes. Mr. Roswaenge sings it flawlessly, putting his flexible and sensuous voice to its best use. This is a record to be cherished on the same shelf with the Erna Berger disc from *Ines de Castro* reviewed last month.

COLLECTIONS

A GRACE MOORE PROGRAM (Songs and Opera Arias). Grace Moore (soprano, in French), with the Victor Symphony Orchestra, conducted by Wilfred Pelletier. Two 12" records (4 sides) and one 10" record (2 sides), in Set VM-918; price complete with album \$3.41.

This set contains the following:

Paladilhe: Psyché

Hahn: Si mes vers avaient des ailes

Duparc: Phidylé

Massenet: Hérodiade — Il est doux, il est bon, Act I

Massenet: Manon — Adieu, notre petite table, Act II & Gavotte (Obéissons quand leur voix appelle), Act III

Grace Moore is the possessor of a very beautiful voice. Searching one's mind for an apt adjective, it is difficult to find a better description of that voice than "luscious." Grace Moore, it is evident, is a hard worker who spares herself not at all in her effort to use her voice to best advantage. In all honesty, it must be said that there are two sorts of records in her new album—records in which that effort has been successful, and is therefore unnoticed, and records in which it shows all too plainly. At her best—when she is not too intent upon projecting her own capricious and wilful personality—she sings with opulent tone and good style; at her worst she is merely vulgar and badly advised.

Adieu, notre petite table, the touching farewell of Manon to her life with Des Grieux, is one of Miss Moore's total successes. She sings the music simply, as though the words meant exactly what they say. Nothing in the aria taxes her vocal resources. The result is a recording of singularly persuasive beauty. She succeeds equally well with *Il est doux, il est bon*, and all of the familiar *Manon Gavotte* except the close, in which she tends toward the raucous. Put these three operatic selections down as eminently worth your attention. For they demonstrate what one of the best-endowed sopranos in America might have done more often had she brought more intelligence and sober thought to her art.

It is not, obviously, Miss Moore's fault that *Si mes vers*, *Psyché*, and *Phidylé* are all available on recent recordings by Maggie Teyte. What is curious is that she should have

sung them at all, and thus invited the inevitable comparison, wholly to her disadvantage. It is possible that, tone for tone, Miss Moore's voice is richer, more sensuously attractive, than Miss Teyte's. But when it comes to artistry, to subtlety and comprehension, she is everywhere so much Miss Teyte's inferior as to make the comparison embarrassing. It is given very few to catch the true French song style, and Miss Moore is far from being one of that few. The same, unfortunately, must be said of Mr. Pelletier: his accompaniments for the arias are adequate or better, but his overinflated versions of the songs help Miss Moore not at all. By all means hear their collaboration on the excerpts from *Hérodiade* and *Manon*. For Duparc, Paladilhe, and Hahn, you need go no further than Maggie Teyte. There is nowhere to go beyond perfection.

JOSEF SZIGETI IN GYPSY MELODIES. Josef Szigeti (violin) and Andor Földes (piano). Three 10" records (6 sides) in Set CM-513; price complete with album \$2.88.

Anyone who had never seen Szigeti play might picture him, from these records, as a pseudo-Gypsy in brilliant costume and with long hair, instead of a tall, thin, austere handsome man in immaculately tailored dress clothes. Anyone, too, who believed that the music on these three records was truly Gypsy music might be forgiven for conceiving Romany as a synthesis of Central European folk strains. For they contain Slavonic music by Dvorák, pure Hungarian music by Kodaly, what can only be called Austro-Hungarian music by Brahms, and the purest trash, of no true nationality at all, by Hubay. Conceivably the Hubay excerpt was based on Gypsy music in café style. Otherwise the album is as devoid of Gypsy music as it could be without consisting of blank records.

Suffice it to say that if you are not fooled by the poor labeling, you will be thrilled by Mr. Szigeti's violin-playing and by the superb support he is given by Mr. Földes. The pieces performed are:

Dvorák-Kreisler: Slavonic Dances No. 1, G minor and No. 2, E minor

Hubay: "Hungarian Rhapsody," No. 3 from Scènes de la Csarda

Kodaly-Szigeti: Intermezzo from Hary Janos
Brahms-Joachim: Hungarian Dance No. 5

RUSSIAN FOLK SONGS. Alexander Kipnis (bass, in Russian), with a balalaika orchestra conducted by Gleb Yellin. Five 10" records (10 sides), in Set VM-917; price complete with album \$4.46.

The superb voice and excelling artistry of Alexander Kipnis are here devoted to ten well-chosen and consistently interesting characteristic Russian songs. The resulting album is an alternately gay and sombre festival of fine singing. The accompaniment, by an orchestra composed of balalaikas, is apt, colorful, and wholly successful. This is one of the most distinguished vocal albums to appear on the lists for some time. Repeating little that has ever been recorded before, and revitalizing that little, it is the sort of presentation by which the recording companies best fulfill their function.

The ten songs included in VM-917 are: *The Recruit's Farewell*; *Soldier's Song*; *The Innocent Siberian Exile*; *Lullaby for a Man Condemned to be Hanged at Dawn*; *Dubnushka*; *The Troika Coachman's Love Song*; *Kalinka*; *Night*; *Maiden of My Heart*, and *The Ringle*. All would appear to be authentic folk material with the exception of *Maiden of My Heart*, which was originally composed by Dargomizhsky, though even it was probably based on a folksong. They are all saved from the monotony inherent in much folk music both by their brevity and by the unexampled variety of Mr. Kipnis' vocal resources. He is one of the great basses of our time. Here he has chosen materials in which no living singer would be likely to match him either in tonal beauty or artistic understanding. VM-917 should be heard by everyone who values superior singing or enjoys Russian music.

DICTION

Catholic Prayers. Rev. Cornelius B. Collins, LL.D. (narrator). 10" record No. NCSRS-1046-7; price \$1.05.

This recording by the religious consultant of the National Catholic Community Service of Washington, D. C. contains twelve prayers.

The Parables of Mercy & Christ's Farewell Address. Miriam Davenport Gow (narrator). 10" record No. NCSRS-1044-5; price \$1.05.

This recording by a professor of speech and drama at the College of Chestnut Hill is issued by National Catholic Sound Recordings Specialist. It contains the *Parables of the Good Shepherd and the Prodigal Son*, from the Gospel of St. Luke, and *Christ's Last Address to his Apostles*, from the Gospel of St. John.

Then Came War: 1939 (The Sound of History). Edited and introduced by Elmer Davis. Three 12" records (6 sides) in Set WBC-101; price \$6.82.

This remarkable and exciting set of records becomes of renewed interest at this time because of Elmer Davis' position as chief of the Office of War Information. It is a stirring analysis of the events that led from November, 1918, to September, 1939. Making use of recorded speeches, and straight narration (by Mr. Davis), it summons up the excitement, and some of the significance, of the last stages of Europe's disintegration, beginning with the Hitler Sportpalast speech of September 26, 1938, on the Sudetenland question. There can be no doubt that these records, of breathless interest today, will be of inestimable historic value later on. The set includes a booklet of notes on educational use of the records by Alexander J. Stoddard.

THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC

Because of circumstances over which we have no control, the publishers of the 1942 edition of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC have again found it necessary to advance publication date, this time to October 1st. We regret exceedingly any disappointment the several postponements have caused those of our clients who have paid for their copies of the ENCYCLOPEDIA in advance. We shall, of course, ship copies out at the earliest possible moment. Meanwhile, the special offer announced in the June issue of the SUPPLEMENT, and repeated in the July issue, is hereby extended to October 1st.

ANDERSEN FAIRY TALES TOLD BY JEAN HERSHOLT. Jean Hersholt (narrator), with Jesse Crawford (organ), supporting cast, and sound effects. Three 10" records (6 sides) in Set D-327; price complete with album \$2.10.

This album contains the following stories: *The Emperor's New Clothes*; *The Little Match Girl*; *The Shirt Collar*, and *It's Quite True (How One Feather Grew Into Five Hens)*. The familiar Andersen fables have been newly translated by Jean Hersholt, and adapted by Roger Q. Denny. The entire production was directed by Frank Luther.

DANNY KAYE. Danny Kaye (comedian), with Johnny Green and his Orchestra & Maurice Abravanel and his Orchestra. Four 10" records (8 sides) in Set C-91; price complete with album \$2.62.

This set presents the popular Danny Kaye in the following songs: *Let's Not Talk About Love*; *Minnie the Moocher*; *Farming*; *Anatole of Paris*; *The Babbitt and the Bromide*; *The Fairy Pipers*; *Eileen*, and *Dinah*. While the first and third selections are from his current hit, *Let's Face It*, the album is perhaps most memorable for that neglected old-timer from the Gershwin *Funny Face*, *The Babbitt and the Bromide*.

FIESTA IN ARGENTINA. Juan Arvizu, Alberto Gómez, Francisco Lomuto and his orchestra, Osvaldo Fresedo and his Orchestra, and the Maldonado-Infante Folklore Orchestra. Three 10" records (6 sides) in Set P-130; price complete with album \$2.10.

This album contains three tangos: *Caminito*, *La Cumparsita*, and *Si No Me Engañas Corazón*; two waltzes: *Salud*, *Dinero y Amor* and *Tengo Mil Novias*, and a gato: *Como la Tuna*.

THE MUSIC OF VICTOR HERBERT. Victor Mixed Chorus, conducted by Emil Coté. Four 10" records (8 sides) in Set P-122; price complete with album \$2.62.

With such vocal soloists as Frank Parker, Margaret Daum, and Walter Preston, this set presents *My Dream Girl* (from *The Dream Girl*); *'Neath the Southern Moon*, *I'm Falling in Love with Someone*, and *Ah, Sweet Mystery of Life* (from *Naughty Marietta*); *When You're Away* (from *The Only Girl*); *Thine Alone* (from *Eileen*); *Gypsy Love Song* and *Romany Life* (from *The Fortune Teller*).

SPANISH THROUGH MUSIC. Pedro Vargas, Federico Jimeno, and Tito Guizar, with orchestras. Four 10" records (8 sides) in Set P-123; price complete with album \$2.62.

Designed as a painless aid to students of Spanish, this set contains a leaflet giving the texts of the songs in Spanish, in phonetic pronunciation, and in English. The songs are: *La Borrachita*, *Noche de Ronda*, *Las Mañanitas*, *Cuatro Milpas*, *Farolito*, *Las Alteñitas*, *Chapanecas*, and *Pajarillo Barranqueño*.

TCHAIKOWSKY'S NUTCRACKER SUITE IN DANCE TEMPO. Freddy Martin and his Orchestra. Four 10" records (8 sides) in Set P-124; price complete with album \$2.62.

Ray Austin has arranged the eight numbers of the *Nutcracker Suite* for dancing. The playing is of the well-known Freddy Martin sort.

POPULAR MUSIC

THIS IS THE ARMY (Irving Berlin); Selections. Victor "First Nighter" Orchestra with Brad Reynolds, "Fats" Waller, Harvey Harding, etc. Four 10" records (8 sides), in Set VP-131; price complete with album \$2.62.

This album contains ten of the best songs from the great soldier review that is the smash hit of the current Broadway season: *This Is the Army*, *Mister Jones*; *I Left My Heart at the Stage Door Canteen*; *How About a Cheer for the Navy*; *That Russian Winter*; *I'm Getting Tired So I Can Sleep*; *That's What the Well-Dressed Man in Harlem Will Wear*; *American Eagles*; *With My Head in the Clouds*; *Mandy*, and *Oh! How I Hate to Get Up in the Morning*. No one who has had the great good fortune to see this exhibition of American high spirits will want to overlook these records.

YOU'RE IN THE ARMY NOW. Jimmy Dorsey and his Orchestra, Andrews Sisters, Dick Robertson and his Orchestra, and Glen Gray and the Casa Loma Orchestra. Five 10" records (10 sides) in Set D-253; price complete with album \$2.37.

Decca has now collected into an interesting album the following popular songs of the first months of our post-Pearl Harbor world: *Any Bonds Today?* (two versions); *You're a Sap*, *Mister Jap*; *Remember Pearl Harbor*; *I Paid My Income Tax Today*; *One For All—All For One*; *The President's Birthday Ball*; *Angels of Mercy*; *Back the Red, White and Blue with Gold*, and *For the Flag, for the Home, for the Family*.

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